The University of Alberta Department of Music presents:

Music at Convocation Hall

Petar Dundjerski, flute
Aaron Au, violin
Charles Pilon, viola
Julie Amundsen, cello

Friday, November 14, 2008
7:15 pm Pre-concert Talk by **Petar Dundjerski**
8:00 pm Concert
Convocation Hall, Arts Building, University of Alberta

DEPARTMENT OF
MUSIC
UNIVERSITY OF ALBERTA

Program

Duo for Violin & Viola in G Major,
K. 423 (1783) — Wolfgang Amadeus Mozart (1756-1791)

1. Allegro
2. Adagio
3. Rondo: Allegro

Serenade for Flute, Violin and Viola
in D Major, Op. 25 (1801) — Ludwig van Beethoven (1770-1828)

1. Entrata: Allegro
2. Tempo Ordinario D'un Minuetto
3. Allegro Molto
4. Andante Con Variazioni
5. Allegro Scherzando E Vivace
6. Adagio/Allegro Vivace Disinvolto

Intermission

Trio for Flute, Viola and Cello, Op. 40 (1929) — Albert Roussel (1869-1937)

1. Allegro Grazioso
2. Andante
3. Allegro Non Troppo

Flute Quartet No. 1
in D Major, K. 285 (1777) — Wolfgang Amadeus Mozart (1756-1791)

1. Allegro
2. Adagio
3. Rondo

Program Notes
by Andrea Eng

Wolfgang Amadeus Mozart (1756–1791)

Wolfgang Amadeus Mozart was born in Salzburg, Austria in 1756. The son of a court musician employed by the Archduke, he grew up in a very musical household and both he and his sister showed great talents at musical performance. Mozart's father, Leopold, exploited the talent that his children displayed by taking them on various tours of Europe to showcase their abilities when they were quite young. Mozart was reported to have been exceptionally talented at the keyboard, violin, and viola and the stories of his musical abilities are legendary to say the least.

Mozart was prolific in every musical genre, including chamber music. Mozart's chamber music generally gets looked over for his larger scale works such as operas and concerti, however he did write a large amount of music for various combinations of chamber ensemble including serenades, divertimenti, and various works for Masonic events. The element that makes Mozart's chamber music stand out from other chamber music of the day is the exceptional writing for the viola, an instrument to which Mozart had a special affinity and is said to have excelled at in performance. He would often perform in these chamber ensembles himself, and in writing an interesting viola part he was always sure to make himself noticed in performance.

***Duo for Violin and Viola in G Major*, K. 423 (1783)**

The *Duo for Violin and Viola in G minor,* K. 423 was written in the summer of 1783 when the newly married Mozart took his wife, Constanze, to Salzburg to meet his father. While there, Mozart visited his friend Michael Haydn – the younger brother of Joseph – who was ill and bedridden. This illness rendered Haydn unable to compose, leaving unfinished a commission for a set of six duos for violin and viola for the Archbishop Colloredo of Salzburg. Mozart decided to write two duos to complete the commission and gave them to Haydn to pass off as his own. Haydn submitted the completed set of duos to the Archbishop at the end of the summer. Some accounts say that Archbishop Colloredo was none the wiser, but others state that the Archbishop commented that the two written by Mozart were too high quality to have been by anyone other. Although the story may be a bit fantastic, the latter reaction from the Archbishop is more likely to be true, as these two duos (K. 423 and K. 424) have been attributed to Mozart without question almost from the time of their composition.

The mastery of Mozart's writing is heard in the balance and equality given to each of the instruments. The viola is an equal partner to the violin as opposed to taking an accompaniment role, and rarely has a moment of dull musical line. The liberal use of double–stops is quite unusual and is found in both the violin and viola parts. This compositional technique creates multiple melodic and harmonic lines occurring simultaneously, creating a musical effect that suggests a string quartet instead of a duo.

***Flute Quartet No. 1 in D Major*, K. 285 (1777)**

The *Flute Quartet No. 1 in D major,* K. 285 is the first of a set of three quartets for flute that Mozart wrote during visits to Mannheim and Paris between autumn 1777 and summer 1779 (the others being K. 285a, and K. 285b). Unlike the standard four movement forms of the day, the *Flute Quartet No 1 in D Major* contains only three movements, and *Flute Quartet No 2 in G major* K. 285a, as well as *Flute Quartet No 3 in C Major* K. 285b both only contain two movements each.

According to letters to his father in the winter of 1777, this quartet was commissioned by an unknown Dutchman and was part of a larger commission including other quartets for flute (the numbers in Mozart's letters changed several times) and a set of concerti for flute. Knowing Mozart's penchant for writing music specifically for the abilities and needs of the performer – whether conditioned by the performer or not – it can be assumed that this commissioner must have been a flutist, especially considering the idiomatic writing for the instrument and the dominant role that the flute plays in every movement, with the strings acting as little more than accompaniment to the activity of the melody line.

Ludwig van Beethoven (1770–1828)

Ludwig van Beethoven was born in Bonn, Germany, to a family of musicians employed by the local church elector. He received his early musical training from his father, and likely would have followed in his father's musical footsteps as a local musician and music teacher, had he not moved to Vienna in 1792 to continue musical studies and remained there for the rest of his life. Beethoven's legend is almost as large as his output of works, which span every musical genre that was available to him and three distinct style periods: c.1782–1803, 1803–c.1815, c.1815–1827.

Beethoven started composing as a youth in Bonn, and his first period spans from his earliest compositions in 1782 through his early years in Vienna. Works from this period are characterized by traditional, classical sounds common in Vienna at the time. These works are generally conservative in scope and form, although some of his works composed towards 1799 and 1800, particularly his piano sonatas, begin to hint at the pushing of musical boundaries for which Beethoven would be known later in his life. The forms and genres of the first style period are smaller in scope with the bulk of Beethoven's smaller works such as songs, chamber works, and solo piano works coming from this time.

Beethoven's *Third Symphony*, subtitled the 'Eroica' (1803), is said to mark the beginning of his middle period. The years of Beethoven's middle period see the composition of the majority of his large–scale orchestral works and his only opera, *Leonore (Fidelio)* (1804–1814).

During Beethoven's last period, not only was he profoundly deaf, but he was able to compose some of the most influential and forward looking music of the nineteenth century, such as the *'Hammerklavier' Sonata*, Op. 106 (1818), the *Grosse Fugue* for string quartet, Op. 133 (1827), and the *Ninth (Choral) Symphony*, Op. 125 (1825).

***Serenade for Flute, Violin and Viola in D Major*, Op. 25 (1801)**

Like most of Beethoven's relatively few chamber works that include wind instruments, the *Serenade for Flute, Violin, and Viola in D Major*, Op. 25 dates from Beethoven's first style period. It stands out as one of only a handful of chamber works that were published in his lifetime.

The serenade is a genre of music that found its rise in the late eighteenth century and was meant for light, usually outdoor, evening entertainment. Beethoven's *Serenade* is in six movements and follows the standard layout of multi–movement works of its time that open and close with fast tempo pieces and includes inner movements in various standard dance forms such as the Minuet and Trio. These inner movements also alternate between fast and slow tempi, creating a somewhat predictable contrast between them.

The opening *Allegro* "Entrada" gives the sense of a processional with its grand fanfare like gestures introduced in the flute. The mood relaxes in the Minuet of the second movement and then rises in fervor again in the *Allegro molto* of the third movement, which is in an ABA form. The A section of this movement foreshadows the dissonance and aggression that Beethoven further explores in many of his later works while the B section is more consonant and calm.

The fourth movement becomes the natural centre–piece for the work due not only to its placement, but also as a Theme and Variation movement it is the most compositionally technical form used in this work; this movement is also the longest of the six movements of the *Serenade*. The theme is based on an eight–bar chorale tune followed by four variations. The fifth movement is a scherzo with a bright skipping motive introduced in the flute. The final movement fits with the alternating fast–slow–fast–slow pattern set out in the preceding movements and begins slowly, but then shifts to an *allegro* tempo and restates the themes presented in the previous movements, closing with the skipping motive of the scherzo in a flashy finish characteristic of the Viennese style of the day.

Albert Roussel (1869-1937)

Albert Roussel was born in the north of France in 1869. His parents and grandfather were industrialists in the textile industry in France, but had active musical lives and encouraged the young Roussel to pursue musical studies. At this time in France music was not a viable option as a career for someone from the middle class, so instead of pursuing the music career that he desired, Roussel found his interest in seafaring and joined the French Navy in 1887. During his time in the navy, he kept his love of and interest in music alive through some performances and he wrote a few smaller works in the early 1890s.

In 1893 Roussel requested leave from the navy and began to study music at the Roubaix Conservatoire. His instructors were so impressed by his natural musical abilities that they recommended that he go to Paris to study at the École Niedermeyer (since at 24 he was too old to enter the Paris Conservatoire) with Eugène Gigout. After some consideration, Roussel requested full release from his military duty, which was granted in 1894.

Through the late 1890s and into the early twentieth century Roussel honed his musical skills while studying with Gigout and eventually became a member of the new Société Musicale Indépendante established by Ravel. In 1909 he and his wife took an extended tour of Africa, India, Asia, and Eastern Europe during which Roussel was able to form impressions of the musical traditions of these countries as a musician to compliment those he formed while visiting these places during his years in the navy. These personal and naval travels greatly influenced his artistic output throughout the remainder of his musical life.

Roussel re-entered military service in 1916 during WWI, but was forced into permanent medical leave in 1918 due to poor health. He spent the rest of his life working as a composer in Grenoble and Paris and died from heart failure in 1937.

***Trio for Flute, Viola and Cello*, Op. 40 (1929)**

Roussel's *Trio for Flute, Viola, and Cello*, Op. 40 was written in a neo-classical period of his career. It is dedicated to American pianist Elizabeth Sprague Coolidge who had once told Roussel that all chamber music should include winds. The flute was one of Roussel's favourite instruments to write for, and he often included it in his chamber works; his passion for the instrument shows in the idiomatic writing.

The first movement is a true 'trio' and uses many contrapuntal elements to create a balance between the three instruments. The musical lines dance around each other in a jovial manner. The second movement marks a shift in mood, tempo, and balance. This movement is broken into three sections: in the first the cello takes a back seat as a rocking accompaniment to the flute and violin, and then the flute and violin take over the rocking motion very low in their respective registers as the cello takes over the melodic line, and finally the three instruments begin to weave separate yet complimentary lines around each other. The third movement brings the flute to the fore, with the cello and violin used mostly s a compliment to the brilliant action of the flute as it dances through a scherzo–like finale.

Petar Dundjerski, flute

Petar Dundjerski was born in Belgrade, Yugoslavia and immigrated to Canada in 1994. In 1998, he started his Master's degree in Flute Performance with Susan Hoeppner at the University of Toronto but, a year later, abandoned it in order to pursue a much less honourable career in conducting. Before selling out to the Dark Force, Petar won a few unimportant prizes on his flute. Petar currently teaches conducting at the University of Alberta and flute at the Alberta College Conservatory.

Aaron Au, viola

A native of Lethbridge, Alberta, Aaron is currently a first violinist with the Edmonton Symphony Orchestra and a sessional instructor of viola at the University of Alberta. In demand as a violinist, violist, teacher and adjudicator, Aaron has performed and taught in Canada, the US, Europe, Japan and Cuba. He recently completed his Doctorate in Music at the University of Alberta in String Performance and Pedagogy. Aaron is also active as a concert presenter through his role as President and Artistic Director of the Edmonton Recital Society. As a conductor, Aaron has served as Resident Conductor of the Mill Creek Colliery Band and as a Guest Conductor with the University of Alberta Academy Strings Orchestra. This summer, he attended the American Academy of Conducting at the Aspen Music Festival and School where he worked under the guidance of Maestros David Zinman and Murry Sidlin.

Charles Pilon, viola

Charles Pilon studied violin with Sonia Jeinkova at Montréal's Marianapolis College. He earned a Bachelor of Music from McGill University under Mauricio Fuks before heading off to the University of Southern California's Advanced Studies program with Robert Lipett.

Charles has always been interested in playing the viola along with the violin, and during his tenure at USC, he also studied with David Cerone at the Encore School of Strings and with Roman Totenberg at Kneizel Hall. He joined Orchestra London in the first violin section (2003-04) before joining the Edmonton Symphony's first violins for the 2004-05 season. Following his successful audition, he was appointed Assistant Principal Viola for the ESO for the start of the 2005-06 season.

Julie Amundsen, cello

Julie Amundsen was born in Edmonton and received her early cello instruction at the University of Lethbridge and Medicine Hat College conservatories. In 1998 she received her Diploma for Kunstlerische Ausbildung from the Hochschule für Musik und Theater, Hannover where she studied with Friedreck Jürgen Sellheim and Klaus Heitz. During her studies there she was awarded the 19th century Lorenzo Ventapane cello for excellence in performance and appeared regularly as a substitute in the cello section of the North German Radio Philharmonie Hannover. Most recently, Julie has had the privilege of performing chamber music with artists such as Andrew Dawes, Paul Marleyne, Aaron Au, Martin Risley, and Patricia Tao. In April 2003 she completed graduate studies with Tanya Prochazka at the University of Alberta. In the 2004-2005 season she was a full time member of the Edmonton Symphony, and from 2005 until January 2007 was the instructor for cello at the University of Alberta. She currently teaches privately a small flock of students ranging in age from 6 to 60ish who she all calls her "kids."

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